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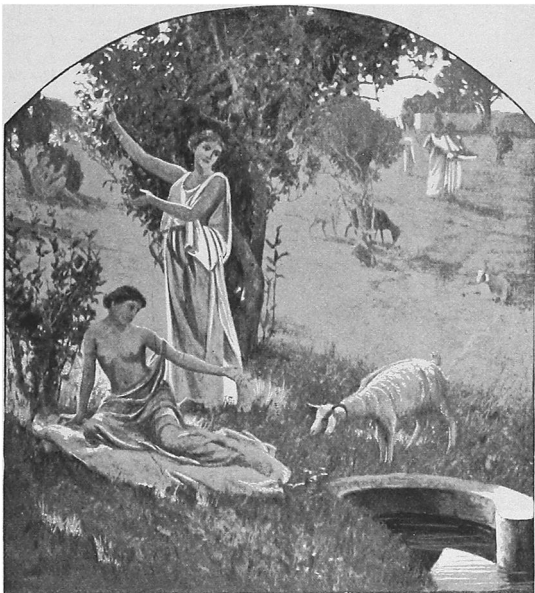
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THE DECORATOR AND FURNISHER.

Four large decorative panels enrich the sides of the hall. New England's contribution to the decoration of the Woman's Building is shown in one of these large panels, which illustrates the duties and avocations of "The Women of Plymouth," the pilgrim mothers and daughters. The painter, Miss Lucia Fairchild, of Boston, a young artist of great promise, has chosen for her subject a group of women engaged in domestic labor. In the foreground a kneeling girl is washing dishes in a pool of still water; one of her sisters stands beside her drying a pewter basin. On the left, under the porch of a humble cottage, a mother stands, holding an infant in her arms. A girl sits by her spinning wheel, whose threads have become entangled. One young matron holds a distaff, while a girl beside her is stitching on a white garment. At a little distance a group of children surround their teacher, who, with an open book upon her knees, is holding school out of doors. It is the springtime of the year and of the nation; from the green plain stretching toward the distant sea, the trees lift their budding branches. In the background we have the traditional white meeting house, with its single spire, and over a newly broken road a pair of oxen draw a cart laden with wood; the man who drives them is necessarily a very small figure in this large, simple composition. The whole scene breathes the atmosphere of that early New England which has found its best interpreter in Hawthorne. The harsh, but not inhospitable Plymouth coast, and the hardy settlers whose courage and resolution laid the foundations of the New England we know to-day, have been sketched by the young artist with a strong hand. The color scheme is cool and sober; the dress and bearing of the women reserved, simple and full of character. The thought behind the picture needs no criticism, it is an assertion of the prime duties of women, the home-maker and caretaker; it is a hint full of significance to our day and generation, reminding us that unless the higher education now open to our sex makes women better and wiser wives and mothers, it is a failure.



DECORATIVE PANEL. SUBJECT, ARCADIA. BY AMANDA BREWSTER SEWELL.

No stronger contrast to Miss Fairchild's decoration can be imagined than that presented by the neighboring panel, "Women in Arcadia," by Amanda Brewster Sewell. The former represented a cool demure springtime on the Plymouth coast. In Arcadia it is warm, luxurious summer. The color is rich and deep; the pair of half nude girls in the foreground have a pagan loveliness; the distant group gathering oranges are fair as dream women. Mrs. Sewell has found the way to Arcadia, and

illustrates it very sympathetically. It was quite fitting in the great White City, the echo of Hellenic beauty, that there should be an Arcadian corner, and it is not unsuitable that we should find this in the Woman's Building.

The pair of panels which are placed opposite to those just described are the work of those popular painters, Rosina Emmet Sherwood and Lydia Emmet. Mrs. Sherwood's panel shows us the Republic welcoming her daughters and bestowing laurel crowns upon them. The composition of this panel is very good, and the architectural details of the background is well studied.

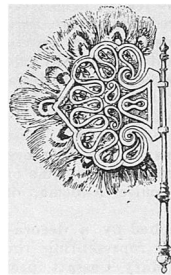


DECORATIVE PANEL. SUBJECT, THE REPUBLIC'S WELCOME TO HER DAUGHTERS. BY ROSINA EMMET SHERWOOD.

Miss Emmet's companion panel is strong in the same qualities as her sister's. Music, art and literature are all personified in an exceedingly well arranged group of female figures.

PAINTING A PRETTY COTTAGE.

BY A. ASHMUN KELLY.



TO the earnest student, the study of color is one full of never ending delight and wholesome interest, and he finds ever increasing cause in bounteous Nature for loving this beautiful science. All her various seasons, marked by their separate characteristics of aspect, present a tireless change of form and color, of moods and surprises for him, so that he is scarcely done studying the one presentation of unique loveliness ere the scene shifts and still another is thrust upon his lingering, raptured view. The tender green and waxy white coloring of the spring, the richer green of the fresh summer, its cerulean skies and soft, slumberous cloudlets, the soberer array of autumn, the brown and gold of late autumn, and finally the sombre grays of early winter, and the snow and the bare, brown trees of late winter. All these things are fraught with color and harmony for the color-loving student, and so intimate with her does he finally become that

Nature scarce hath a secret dye of her own that he does not pifer it and appropriate it as his. And he takes Nature as his teacher. He sits at her feet as a little child, and there he learns wondrous lessons. And would you, too, thus learn, be her most ardent admirer and devotee. Then no Aladdin's lamp shall hope ever to unfold so much wealth and beauty as she will unfold to thee, gentle reader.

And yet all persons love color. All races of earth have loved color. Yes, but all persons do not love color sufficiently well to lead them to study color, even where no defect of the color senses exists. Such persons not infrequently declare themselves as competent judges of color. They select combinations of colors that shock the true art sense. They wear apparel of incongruous coloring. They furnish their homes in the same way, and their houses appear as blots upon the landscape and offenses to the public vision.

Now, color is a language. It is a pure, expressive, thoughtful, meaning language. We must learn it as we would learn the language of our tongue. Learn to speak it in all its purity of diction and grace and form. "As a man thinketh, so is he." The thought must be pure, and then the expression will be right. If we undertake to paint the outside of our house we should be guided by two circumstances; namely, the desire to preserve the structure against the elements, and the desire, no less dominant, to make our structure look beautiful to the eye. To the public eye, and not simply to our own eye. For I take it that no man has a moral right to do such a thing without taking his neighbors and the general public into account. A man near Boston painted his residence a deep blue, with black sash and maroon trimmings. If insane, that creature should have been put in an asylum. If sane, and I feel like drawing a quite large interrogation mark here, he should have been cowhided and his house repainted at his expense. And, though an aggravated case, this is not an isolated one by any means—more's the pity. And so I say that the heart should be pure, and it will follow, as day the night, that the expression will be right. Loving thoughts must find expression in loving deeds. No one but a pirate at heart would deliberately inflict a bad piece of coloring upon the innocent public. True, ignorance is responsible for much of the badly colored houses we see, and ignorance is not always associated with an evil heart. Not always. But very nearly always. Unscrupulous contractors, painters without qualms of conscience, careless house owners, these may be ignorant, but they are reprehensible, because they do wrong in slighting the work and perpetrating such monstrosities as they do.

A PLEA FOR BRIGHTER COLORS.

I paint my house. I mean thereby, first, to preserve it from decay. Next, I wish to beautify it, that it may please all who look upon it, especially those who must look upon it most. I not only consult my own taste, I study theirs. I study Nature's ways, too. In a little copse of woods, not far from my home, is an abandoned quarry pit, and it would look ugly, only Nature has covered the ragged stones over with moss and creeping vines, and between them she has planted pretty wild flowers. Slender dogwoods and arrowwood trees grow up from the bottom of the pit, and from the sides to these are festoons of ivy and wild grape vines. This in summer. Now, as I write this, she is covering pit, rocks and trees with clinging snow. It is

always beautiful, winter or summer. And so I must make my uncouth framework of boards, glass, slate, tin, etc., a thing of beauty, too. Beauty springs from use. That is true in the case of the quarry pit. It must also be true with my house. It stands with little setting about it—a few trees in front, a few trees at the sunny side, the neighbors houses, the green sward, the blue sky above. The general effect is dull and gray. My neighbors' houses are dull and lifeless, quite commonplace as to color. Now, we are told that "the common people of our country do not love strong color for its own sake." That they may think it is fine, but that our life is too matter-of-fact and our climate too temperate to nurture a love for colors which the Orientals love. True, Nature has given us a quiet, subdued coloring in our landscapes. What then? Must all our coloring be sombre? Shall we not rather use the setting Nature gives us for a background against which to put in stronger colors? Nay, I do not mean that we shall turn Assyrian or Egyptian or Moor and be prodigal of our reds and blues, yellows and greens, but that rather we shall use these discreetly, frugally if you please.

Now I propose that my house shall be beautiful with strong

colors. Not all strong colors, but with so much of these as will serve to accentuate the whole, and bring out every retired and salient point about it. I shall employ yellow and blue and red. Likewise white and black, a bit of orange, some olive and a deal of gray. Do you perceive what I have done? Well, I have taken the primary, some of the secondary, some of the tertiary, some of the neutral, some of the semi-neutral colors. I have taken warm colors and cold colors. I purpose employing tints, hues and shades, as well as colors. So I shall make use of the entire solar spectrum and its resulting combinations in painting my humble house. Happy indeed is it that it knows not the rare distinction which awaits it, for else surely would its innate sense of sobriety and modesty be shocked!

A BIT OF YELLOW IN THE GABLES.

Here is a house, a pretty, inexpensive cottage quite within the means of the "common people." Every workingman, like myself, ought to possess such a charming house, "far from the madding crowd," out

in the "rurals," where birds sing in the spring and flowers bloom in summer, and where health abounds the year through. But now to paint, paint pot and brushes.

The panel spaces just above the foundation walls we will make dark, the first story window panel spaces somewhat lighter and of a quite different color. The next course a medium contrasting color, and above this a tertiary color, the little shingled peaks being done in yellow. The roof is natural slate, chimney fine red brick, while the trimmings are a good contrasting dark. Such is the general summary. The idea we have in mind is to get a perfect balancing of colors. It is usual to put all the heavy body colors below, and top out with the lighter. But it is quite possible, and I think advisable to put some heavy colors above and around, where they may balance one another. At any rate, let us see how this will work.

First, to do the work systematically and as the painter does it we will paint the mouldings, brackets and fascia of the cornices and gables. A full, deep, rich olive, made of yellow, red and blue, the three primaries, will look well here. I may note that this is a true olive, using right proportions of the colors, though painters and paintmakers make imitation olives with cheaper



DECORATIVE PANEL. SUBJECT, ART, SCIENCE AND LITERATURE. BY LYDIA EMMET.

materials, like ochre and black and red. My purpose is to teach making colors as Nature might make them. Man has distanced her in making many colors, or rather, shades, hues and tints, but I am afraid he is more apt to make imperfect ones than she. The brackets pick in with dull orange. The little gable peaks seem to invite a bit of warm, bright coloring, and so we will put a dash of clear lemon chrome yellow there. Not the chemically pure chrome, which will blacken in impure air, and is liable to fill with red spots also, owing to an active chemical action within itself, but the ordinary best commercial article, and which, by the way, is much the lower priced. The pure chromes are brilliant but harsh of color. The other is pale and weaker, but is quite clear. We must be careful in using yellow. It is the brightest color of the spectrum, brightness being its peculiar quality, and it is a powerful light reflector. Hence, we must use it sparingly, and always not exceeding the limitation of putting it into nooks or corners, as we do in our house. In tints, of course, we may use broad expanses of it without danger. The Colonial style includes a great quantity of yellow, toned down with white, and further weakened in effect by white trimmings.

RUSSET AND ORANGE FOR PANEL SPACES.

We must now proceed with the panel spaces of the second story. These I propose painting a true russet, of which Dr. Dresser says: "It is often seen on the skin of certain apples, called russet apples—in many in the form of a slight rustiness; but this russet is in many cases not quite sufficiently red to represent the color bearing the same name. Iron rust is rather too yellow. This color should bear the same relation to red that candied lemon peel does to yellow." Again he says: "I cannot name any pigments which would well represent the tertiaries." You see, while there is not much dispute as to what olive should be, there is considerable diversity of opinion about the tertiaries, and even about certain hues, tints and shades also. It is, first, difficult to represent the pure colors of the spectrum by material colors, which are impure at best. Then, there is no standard to judge colors, hues, shades and tints by, so that every man is a law unto himself in this matter. At least it seems that way. We take, then, our red, blue and yellow, or, rather, our purple and yellow and make a russet. Purple, you know, is blue and red. The thing is to get the right proportions in the compounding. There, it looks pretty as a picture. Now it is another moot point among decorators whether colors on a plane surface or wall should ever come into *absolute contact*. It is largely a matter of taste. I prefer to separate them with a band of some dark color. In the present instance our natural olive painted bands do this. Coming now to the next tier of panels, between second and third stories, what shall be done with them? Orange, I say, and I think you will agree that it is a good color for the place. Orange is compounded of red and yellow. It is complementary to blue, but agrees well with any of the colors and hues we have used. As to relative value, eight parts of orange, surface measurement, equal eight parts of blue. Now, three parts yellow equal eight parts of blue, which shows the greater relative strength of yellow, which is equal, also, to thirteen parts, by measure, of purple. I mention these "measures" because there is what is known as "value" attached to colors and hues, whereby we do not mass more of one in a place than will look well with another, if we understand them. Later I will tell you more about values of colors.

Three parts of a good yellow require five parts of a good red to form a normal orange color. Theoretically, equal parts are right. Eight parts of orange equal twenty-four parts of olive. So that our olive divisor is somewhat small, regarded as a body color, which, however, it is not.

THE BODY OF HOUSE GRAY, AND BASE PANELS TUSCAN RED.

Now we come to what may be called the body panels of the house. They are the largest and present more plane surface for treatment than any other single division of the entire surface. Here we will apply a nice, cool, clear, bright grey, made of black and white. This color, you will notice, is spelled *grey*. Spelled *gray* it would be composed of some of the hues or other colors. I use what is technically known as Germantown lamp-black. It is one of the best of all blacks. It was, many years ago, made at Germantown, a then suburb of Philadelphia, and now a beautiful residence part of that city. It is no longer made

at the first named place. Lampblack is a form of carbon, has great covering power, is very durable, and in tone is slightly violet. It dries poorly, as indeed all the blacks do, but not so slowly as ivory or bone black. There are several tests for lamp-black. Ours shall be its appearance when mixed with white lead. It ought to give us a grey, quite pure, and free from a certain reddish cast. And so it does, as I have secured a good sample from a reliable maker. And now to the mixing. We must have a deep grey, approaching a steel cast. It is done, and the color gives our work greater value and increased attractiveness. The base panels above the walls next claim our attention. A full, rich English Tuscan red will look well here. Try it. I thought so. It gives an air of solidity to the base; it enhances the olive color of the divisions, and in turn is enhanced itself by the olive, and it harmonizes nicely with the blue limestone foundation walls. Red and blue were much loved by ancient artists, and those colors seemed to have formed the typical pair of all decorative art. The Greeks were very partial to red and blue, and the Moors of Spain were also. Little of red appears in Nature, and perhaps that is why it is universally loved—because it is rare. Then it occurred to the earliest artists, as it does to us, that blue gives a most excellent combination with every shade of red. So our red with the blue limestone is quite right and correct.

COLORS FOR FRAMES, SASH, PORCH AND DOORS.

The window frames of the second story would look pretty and not too prominent painted a darker shade of the adjacent body or panel color; namely, a deep russet, one having a rather yellowish green cast. Sash, orange, and somewhat deeper than the orange used on the mid-story panels. The windows of the first story make a much darker shade—not too dark, be careful—of the body color adjoining. Sash, the russet of the upper story frames. Porch ceiling, a cool grey, same as body panels, and the floor, russet. Posts, olive with mouldings and brackets picked in with dull orange. Front door should be given rather more care in preparing it for the paint, especially if it is to be grained in imitation of hardwood. It should be made smooth of surface for the last coat, and the whole finished up nice and smooth, because it is met face to face more intimately than the other surfaces, and is more closely noticed. Panels of russet, mouldings of a dark brown, made of orange, to which lamp-black has been added, and stiles and rails olive, same as divisors, is one of several ways the front door can be painted to look well. Sunken panels should be painted in a retiring color, as lighter colors serve to raise it, and thus belie the actual construction and nullify the purpose of the constructor. For the same reason the projecting mouldings should be lighter than any part of the plane or sunken surface, while the stiles and rails, or parts outside of the panels and mouldings, should be of a moderate tone, neither too retiring or too light. Of course with graining these rules do not hold, as the entire surface must be treated alike, as to depth or tone of color, the natural lights and shadows sufficiently emphasizing the different parts of construction.

A natural wood door is only handsome when finished well, which it very rarely is; indeed, never is except in costly residences. Hence, a neatly painted door is better than the hardwood affair, and a well grained door is still handsomer. In our house a fine oak grained door would look rich and finished, and even much better than a painted one.

THE ENVIRONS TO BE CONSIDERED.

In painting a house the surroundings must be considered as factors. In a rural settlement, comprising detached buildings of various shapes and sizes, and more or less rich in fruit and shade trees, shrubbery, gardens and the like, bright coloring may be indulged in even to boldness. Some decorators ape the old English style in such cases, and paint and stain the gabled and embowered cottages a dull, sombre, lifeless cast, affecting weatherbeaten old age. I believe this is wrong. There is such a settlement of cottage homes not far from my own, and I have yet to hear a beholder declare he or she liked the effect. They were built and decorated "ready-made" for purchasers, and there they are. Now let me advise you to build your own house. At least insist that the house you are going to buy "ready-made" shall have neither paint nor stain, filler or varnish, paper or wash upon it. You can, I believe, do these things much better and cheaper and more satisfactory yourself. Bad

THE DECORATOR AND FURNISHER.

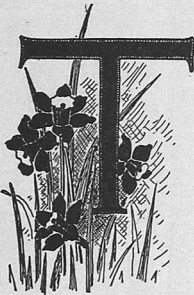
coloring can easily be remedied, but bad paint, varnish, filler, stain, etc., are hard to remove, and if not removed will always prove a source of trouble. Very rarely is good paint and varnish materials put on any but a very expensive house, when ready-made for sale. You pay for good materials in the buying price, however. So, be your own decorator. Direct the work, though you cannot do it. There's pleasure and profit in it.

SUMMING UP.

And now let us present a synopsis of what has already been said, in tabular form, for future use:

Foundation Panels	Tuscan Red.
Second Story "	Russet.
Third "	Orange.
Body of House	Grey.
Second Story Window Frames	Deep Russet.
First " "	Deep Grey.
" " Sash	Deep Russet.
Second " "	Deep Orange.
Divisions of Panels	Olive.
Porch Ceiling	Grey.
" Floor	Russet.
" Posts	Olive.
" Mouldings, Brackets, etc.	Dull Orange.
Cornice, Bracket, etc.	Olive.
" " "	Picked in with Orange.
Front Door, Natural Wood.	If Soft Wood, paint
Panels Russet; Mouldings, Dark Brown; Stiles	
and Rails, Olive. Or the Door may be grained	
to imitate Natural Hardwoods.	

NEW WALL-PAPERS BY THOMAS STRAHAN & CO.



THE reputation enjoyed by the firm of Messrs. Thomas Strahan & Co., of Chelsea, Mass., as manufacturers of high class wall papers, has been more than sustained by their output for the present season. As is well known, the firm make a specialty of producing the most original designs in the most brilliant of colorings, their color tones being especially striking. Both designs and colorings are allied to exquisite workmanship, and combine to produce a large and increasing demand for their specialties throughout the

country, the Strahan wall-papers being recognized as standards throughout the trade.

TAPESTRY EFFECTS.

Their machine-made tapestry papers have attracted considerable attention amongst a large number of leading decorators, and have been greatly admired on account of their perfection, and the harmonious colorings in which they have been produced. A floral set figure in tapestry tones, printed on a red ground covered with a black and gold etching, is a great seller, the number of the pattern being 1,725 K. No. 1,696 is another set figure, resembling the fleur-de-lis, and this would be an excellent design for a hall, there being a frieze to match.

A grand style of wall hanging is their pattern No. 1,692 in buff and green tapestry effect. It is a conventionalization of holly leaves, produced on various rich grounds, brown and old green being prominent. No. 1,723 is another sumptuous tapestry pattern, produced on a blue silk ground.

ART FLATS.

All of the goods coming under the category of art flats are alike remarkable for their clearly defined outlines and graceful curves of scrollage and flowing leaves, and the Empire and Colonial effects which are characteristic of these designs. They are all characterized by strong, bright tints. No. 704 is a pattern produced in white and red, white and blue and other com-

binations, and pattern 704 B is an ogee pattern, characterized by arrangements of calm and intense Oriental colorings, that would form a beautiful pattern for a smoking room.

GOLD PAPERS.

Chief in the line of attractiveness of patterns in their gold papers is their Adam pattern in white and gold, one of the finest and most graceful of wall coverings. It is a well covered conception, without being crowded. As a sharp contrast to a drawing-room paper of this description are Empire patterns produced in olive greens and rich, warm tan colors, the wreath and torch in such cases being embellished with gold.

STRIPED GOODS.

"La Boudoir" is the name of their most significant pattern in striped goods. The leading stripe in the pattern is a series of Watteau panels, each outlined in Rococo ornament, and filled with a floral composition on delicate pink and blue grounds. There is an intervening stripe of subdued design that alternates with a larger stripe, the whole producing a *recherché* effect. We have not referred to the vast array of plain stripes, produced in alternating bands of flat colors on mica. Such simple stripes can be used in a greater variety of decorative effects than the more highly designed floral compositions, and hence, obtain a very large sale. We notice a very delicately drawn narrow buff stripe, produced in exact imitation of the ground of a cretonne pattern, to harmonize with the use of cretonne in hangings and bed draperies.

FLORAL EFFECTS.

A rose pattern, presenting highly modelled garlands of natural roses, printed in twenty-four colors, is certainly a grand wall decoration, and recalls those magnificent floral compositions produced by French manufacturers, whose papers more nearly resemble lithographic reproductions of oil paintings than ordinary wall-papers. This particular pattern takes the form of a panel, at intervals, representing in subdued colors a Dutch scene, showing a wind mill in the distance. Another magnificent floral composition is a pomegranate pattern in gold and red. No 1703 is a gigantic wild rose pattern (30 inch goods), whose natural stems form the scroll work of the composition, is an amazingly fine composition, and illustrates the infinitude of decorative designs that can be evolved by modern decorators. There is also a design of morning glories, showing a meander of this favorite flower in white and blue and many soft colorings, some of which are so fine as to rival the effects of woven fabrics. This pattern would prove immense for the panelling of walls, or for the decoration of small drawing rooms. Many of their floral compositions are produced in pre-Raphaelite colorings, a tulip pattern being very effective.

THIRTY INCH GOODS.

The thirty inch goods produced by the firm, both machine and hand made, constitute their most ambitious schemes of wall decoration, and, as a natural inference, the designs in figure and conception of coloring, are in harmony with the extreme width of the printed patterns. No. 1718 is a grandiose design with frieze and ceiling to match, produced in buff and green, and in leather and damask effects. A gigantic wild rose pattern is a well drawn composition, beautifully finished, and the colored in flat, damask and embossed effects.

Many of the more notable structures in this city are decorated with these fine wall-papers, many of the interiors of the Hotel Waldorf being so decorated.

As is well known, the firm of Thomas Strahan & Co. are the sole agents in New York for the ever popular Cameo Relief, manufactured by the American Decorative Co., of Boston. The second and third story halls in the Hotel Waldorf, of this city, are decorated in these Cameo Reliefs, and many modern commercial structures are also decorated with the same goods. For halls, dining rooms and libraries, Cameo Reliefs are unique, being much cheaper than the majority of other relief goods, and their artistic effect and coloring are all that can be desired.

A full line of samples of all the goods handled by Thomas Strahan & Co. are kept at their New York office, 160 Fifth Avenue, Room 807.